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number of *The Musical Times*. The answer (April, 1850) to J. M. Bradford, in relation to Handel's *Chandos Anthems*, conveyed to him that they might be shortly included in the series of *Novello's Cheap Oratorios*. The length of the Anthems (often 100 pages) would make their insertion in *The Musical Times* out of the question: a reference to page 309, Vol. III, will show that such was not promised. —*Ed. M.T.*]

MUSICAL DEGREES.

A Subscriber would be obliged by being informed if Musical Degrees are conferred on Ladies, if capable of performing the necessary requirements.

CREMONA.

Gravesend, Jan. 30th.

[Perhaps some correspondent can answer the above.—*Ed. M.T.*]

Brief Chronicle of the last Month.

WINDSOR AND ETON.—The Second Concert of the Amateur Choral Society took place at the Town Hall. Long before the time named for the commencement, the hall was crowded in every part. Dr. Elvey officiated as conductor. The leading feature of the entertainment was the Cantata on the birthday of Her Majesty, performed before the Queen, the Prince Consort, and the Court, at Windsor Castle, during the Christmas week. The words of the Cantata are by William Ball, Esq., and the music by Dr. Elvey. The piece commences with a splendid instrumental introduction, consisting of an almost endless variety of brilliant variations on the airs of *God save the Queen*, and *Come if you dare*. The *Windsor and Eton Express* says—"we do not exaggerate the feeling of the audience when we say that the composition, as a whole, was rapturously received. For ourselves, we can only say that we had heard of the Cantata, and had printed the words, and recorded the circumstance of its being performed at the Castle; but we had no idea of the intrinsic merit of the piece, high as has ever been our opinion of Dr. Elvey's professional qualifications. It is indeed, a magnificent composition, and one that would tell, with dazzling effect, at Exeter Hall, on the 24th of next May, when London will be filled with the *elite* of the civilized world."

ROSS CHORAL SOCIETY.—The members of this society gave a Concert in aid of the funds of the Dispensary, in the National School Room, under the able management of Mr. Moss, organist of Ross. The secular part embraced selections from Weber, Bishop, Purcell, and others. *The gathering of the Nations*, a song for 1851, by Duggan, was rapturously encored, as was also the *Boating Song*, by Monk. The audience, which was very large and highly respectable, appeared much gratified. About £4. will be added to the funds of the Dispensary.

KENTISH TOWN LITERARY INSTITUTION.—Handel's *Messiah* was performed on the 10th Feb., to a very respectable audience, by a band and chorus numbering about 80 persons. The experiment of music on this scale is a novelty in Kentish Town, but it appears to have been highly relished, and to have reflected credit on its promoters

M. ALEXANDRE BILLET has resumed his performances of Classical Pianoforte Music, at St. Martin's Hall. The third and last is announced for the 11th of March.

DEPTFORD CHORAL SOCIETY.—A very pleasing Concert of Sacred Music was given on Monday, Feb. 10th, by this society, the foundation of which was announced only three months since in this paper.

DAVID, by Mr. Charles Horsley.—The announcement of a new oratorio by an English musician of well-tried ability drew an audience to Exeter Hall last night which combined almost all the notabilities of the profession with an immense crowd of amateurs and lovers of sacred music. Although unknown to London, Mr. Charles Horsley's *David* has already received the favourable verdict of an English public. In the autumn of last year it was produced by the Liverpool Philharmonic Society, at their splendid new concert hall, with complete success. It reflects no little honour on that great provincial body to have been the first to bring into notice a work of merit by a native composer, who might otherwise have consigned his oratorio to the depths of his portfolio, no musical institution in the metropolis having been found courageous enough to undertake the risk attending its public performance. True, the band, chorus, and solo singers, requisite to give an oratorio with due effect, render the speculation a costly one. It is due to Mr. Addison, the music publisher, and Mr. Frederick Davison, the organ manufacturer, to state that the production of Mr. Horsley's *David* at Exeter Hall last night was entirely owing to them, and that they alone encountered the risk of the outlay.

[Here follows a long and careful analysis referring especially to the various passages, in which too close an imitation of Mendelssohn's works are traceable. It concludes with the following summary.]

Our opinion of Mr. Horsley's *David* will be apparent from the foregoing. Closer acquaintance might modify it in some respects, but would not, we think, alter the general conclusion to which we have arrived—that it is a work of exceeding cleverness, containing many beautiful pieces, and evidencing a musical feeling of high refinement, but in a style and school directly traceable to Mendelssohn. Perhaps, as Mr. Horsley grows older and writes more, he may throw off the trammels of his favourite model. We doubt it. We must be satisfied to record that the performance was all that could be expected from a body of executants to whom the work was of course anything but familiar. We never saw a more enthusiastic audience. Mr. Horsley on his appearance, and after the conclusion of each part, was hailed with reiterated cheering. The Oratorio took more than three hours and a half in performance, but nearly everybody remained until the last chorus.—*Abridged from the Times, 25 Feb.*

NOTICE.

*** *Our advertising friends are often disappointed by sending so very late in the Month: our impression is large, and we cold-press every copy to make the music look well, this obliges us to print several days before the end of the Month; therefore to insure the insertion of advertisements they should not arrive at Dean-street later than the 23rd of the Month.*